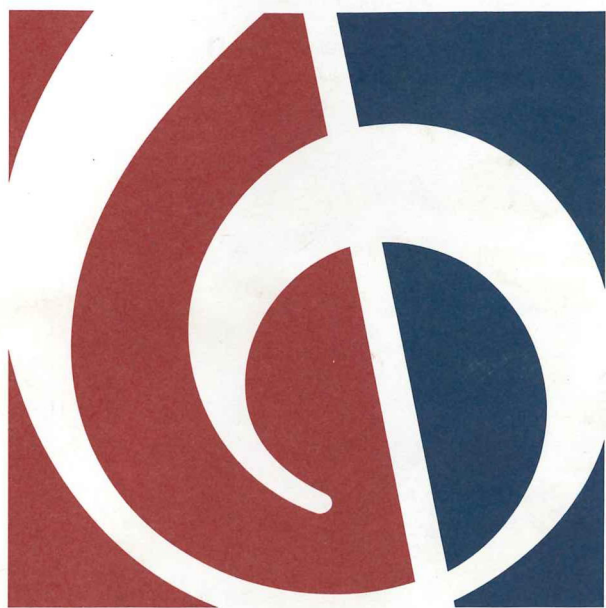


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FACULTY *of* MUSIC



2005-2006

WHERE GREAT MUSIC MEETS GREAT MINDS

Saturday, December 3, 2005
7:30 pm. MacMillan Theatre



University of Toronto Faculty of Music
Presents

Symphonic Band

Gillian MacKay, conductor

PROGRAM

Eric Whitacre
(b. 1970)

Noisy Wheels of Joy

Richard Strauss
(1864-1949)
Arr. Albert Davis

Allerseelen, Op. 10, No. 8

David Gillingham
(b. 1947)

Be Thou my Vision

Jan Van der Roost
(b. 1956)

Puszta

I. Andante moderato:allegro

II. Tranquillo

III. Allegro molto

IV. Marcato: presto

INTERMISSION

Allan Bell
(b. 1953)

From Chaos to the Birth of a Dancing Star

Percy Grainger
(1882-1961)

Irish Tune from County Derry

James Barnes
(b. 1949)

Fantasy Variations on a Theme by Niccolo
Paganini

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PROGRAM NOTES

Eric Whitacre (b. 1970)

Noisy Wheels of Joy

This overture is typical of the exuberant style of Eric Whitacre, who is one of the most popular young American wind composers to emerge in the last few years. Writing works with titles such as *Cloudburst*, *Ghost Train* and *Godzilla Eats Las Vegas*, Whitacre engages the imagination of players and audience alike. This work is packed with energy, featuring three distinct musical ideas which appear at the beginning and bump into each other throughout its brief duration. Chirping along beneath much of the work are running eighth notes, which create the eager motion of a happy machine. Whitacre began his musical life as a chorister, also writes a great deal of effective music for choirs. This weekend is a special one for Eric Whitacre and Toronto; last night he appeared onstage with the Toronto Youth Wind Orchestra in a performance of his own works, including *Noisy Wheels of Joy*. Several of our members also participated in that concert.

Richard Strauss (1864-1949)

Allerseele Op. 10, No. 8

Arr. Albert Davis

Allerseele is one song of an early group (1885) which Strauss set to a text of Hermann von Gilm. The text is a reminiscence of love, and evokes the idea of All Soul's Day (November 1), which, in the Christian tradition, is the day of remembering the dead. *Allerseele* has been set several times both for winds and orchestra, and has become a much-beloved staple of the concert band repertoire. In this version, created in 1955, Albert Davis presents the song in its entirety, with a short developmental interpolation, followed by a repetition of the second half of the original song. The result is very much removed both from the form and the spare texture of the vocal/

piano original. However, it preserves Strauss' rich harmonic and melodic language, and serves as a fine example of traditional "symphonic band" style scoring, with its lush textures, significant doublings, and tall vertical structures.

David Gillingham (b. 1947)

Be Thou my Vision

Juxtaposed with the previous piece, *Be Thou my Vision* demonstrates how the conception of lyrical wind writing has evolved in the past 50 years. Gillingham's version of the old Irish hymn *Slane* uses much more varied scoring that explores more solo combinations rather than entire sections all playing at once. Gillingham's use of percussion reflects a very different conception of this instrumental family—fulfilling not solely a supportive role, but one of real melodic and harmonic contribution. Also notable is Gillingham's use of active, angular woodwind gestures, which provide an emotionally-charged shimmer on the scoring. Interestingly, there is also an interpolation in this 3-verse hymn, which appears originally as a Celtic-sounding flute solo and reappears in a horn descant in the third verse.

Jan Van der Roost (b. 1956)

Puszta

Jan Van der Roost is a Belgian composer who has written many works for wind groups at all levels. He divides his time as a professor between the *Lemmensinstituut* in Leuven, Belgium, and two post-secondary institutions in Japan. Geographic regions or their traditional music are often a source of inspiration for his wind works, and his catalogue includes such pieces as *Sinfonia Hungarica*, *Suite Provencale*, and *Finnish Folk Song Suite*. *Puszta* was written in 1988, and has become one of his most popular pieces. *Puszta* (pronounced: pôôs'

stah) is the name of an area in Hungary, around Lake Tisza. Lake Tisza is a man-made lake on the Tisza River. The lake covers a large plain which was once used for raising cattle, and was a traditional homeland to the Hungarian gypsy population. In these four dances, Van der Roost captures the excitement of gypsy music, with its wild accelerandos and sudden changes of tempo and mood, and the childlike simplicity of its ballads.

Allan Bell (b. 1953)

From Chaos to the Birth of a Dancing Star

This is one of the first major wind works by Calgary composer Allan Bell, written in 1982. The work is the result of Bell's time spent as Composer-in-Residence at Salisbury Composite High School in Edmonton, Alberta. Under the leadership of the late Rick Benson, Salisbury was one of the first schools in Alberta to engage composers to work directly with students. The provocative title is inspired from Bell's reading of Nietzsche, who used these terms to describe the development of a creative idea – from utter chaos to its "birth" and refinement. Bell felt this described the experience of guiding the students from the very beginning of the compositional process through to the end product. Out of the initial noisy chaos of this work emerges a rising two-note motive from the solo horn – this gradually grows into a full-fledged melody in the horn section. The melody is then passed around the group, and the building excitement is ultimately replaced by a slowly-rocking denouement, which gently reiterates the original motivic material.

Percy Grainger (1882-1961)

Irish Tune from County Derry

After *Country Gardens*, this may well be Percy Grainger's most famous piece. *Irish Tune* is a wordless melody Grainger

discovered in an old collection of folk songs, and made famous through his settings. Several sets of words have been attached to it over time – the most famous of which is known as "Danny Boy." Grainger himself was adamant that this piece be heard in its original wordless form, and not be cheapened through the addition of modern lyrics. He created many versions of it – a wordless choral setting in 1902, a piano version in 1911, several orchestral versions, and this current version for wind band. *Irish Tune* is an established standard in the wind band repertoire, and is a tremendous example of the lyrical capabilities of winds.

James Barnes (b. 1949)

Fantasy Variations on a Theme by Niccolò Paganini

The melody used for this set of variations is likely familiar to most listeners – it comes from the *24th Caprice* by Niccolò Paganini (1782-1840). Paganini himself set variations to this melody, and many composers since have been drawn to its suitability for this purpose. In this version for full concert band, James Barnes uses his mastery of orchestration to apply the virtuosic ideal throughout the entire ensemble, with each variation featuring a different section or set of individuals. The result is a jubilant celebration of the ensemble and its members. Barnes is a well-respected American composer who has written a number of significant pieces for winds, including five major symphonies. He holds a teaching post at the University of Kansas. This piece was commissioned by and designed to showcase the United States Marine Band, one of the finest wind groups in the world. The premiere was conducted by Colonel John Bourgeois, who led that group from 1797-1996.

PROGRAM NOTES BY GILLIAN MACKEY

BIOGRAPHY

Gillian MacKay is an Associate Professor of Music of the University of Toronto, where she conducts wind ensembles, and teaches conducting, trumpet, and music education. An award-winning teacher, Dr. MacKay has an active career as an adjudicator, conductor, and clinician throughout Canada and the United States. As a

trumpeter, she is busy as a recitalist, orchestral player, and chamber musician. Gillian holds degrees and diplomas from the University of Lethbridge, McGill University, the University of Calgary, and Northwestern University. She has held previous faculty positions at the University of Windsor and Medicine Hat College.



Upcoming concert featuring the Wind Ensemble and Symphonic Band

Friday, February 3, 2006

Gillian MacKay and Darryl Eaton, conductors.

Music by David Gillingham, Dana Wilson, Kara Husa and others.

7:30 pm. MacMillan Theatre. \$17, \$9 senior/student



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Candice Barnes
Khiran Charlton
Michael Cordi
Daniel Grains

Clarinet

Carrie Andrews
Kristen Au
Khiran Charlton,
contra alto
Tanya Gardecky
Stephanie Geary, *E-flat*
Alixandra Haywood
Emily Neri
Geoffrey Pearson
Julia Stroud, *bass*

Bassoon

Iraj Tamadon-Nejad
Mattie Walker

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Ryan Comerford
Erin Fauteux
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Jamie Wilkie
Julia Jung

Horn

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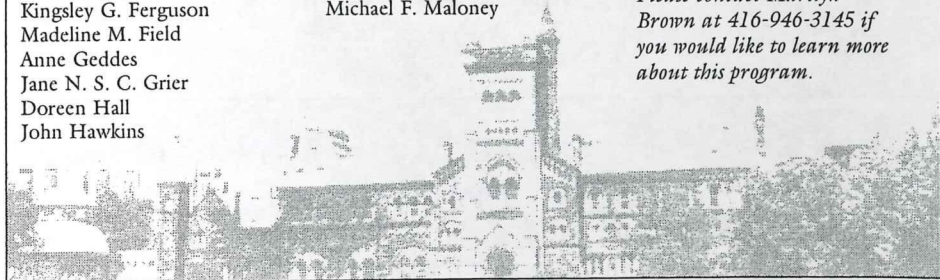
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